PELPUP NEWS

WINTER EDITION 1976 Number 32

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

December, 1976.

Dear Members,

A very happy Christmas and a prosperous peaceful and Puppety New Year to all Pelpups everywhere.

There is no doubt that the quality of puppet shows is going up and up. This is, I think, because there are a great many more puppet shows around. Competition improves performances, and produces so many clever tricks and ingenious ideas. The temptation to copy is great. Try to avoid this, unless you can improve or disguise it in some way. There are some very good appearances of puppets on T.V. particularly in the ventriloquial line. I think Shari Lewis is the Queen of Ventriloquism and the Muppet Show is an absolute mind bender for giving you ideas and inspiration. Talk about an action packed show – they give it – you watch and learn.

I dislike the term Ventriloquist Doll or Dummy – even more. I call ours Vent Puppets – please do the same. The reason is because ours are more active. You must place your hand through the slit in the back of the coat and out through the sleeve so the puppet has a hand. Hence its scope for action is much greater than those "Dummies".

I was very worried the other night to see a number of our vents on the Ken Dodd show being held like dummies (with empty sleeves hanging down). It was such a great opportunity to show them off nicely.

Now for the prize winners:

Play Competition – Ron Field, Wong Shin Hoe, Singapore, and a no-name entry. Photographs – Claire Kerfoot, Ted Kincaid, Texas, Paul Lockwood Washington, Beverley Stott. Cartoons – Sarah Fenwick, Janet Moult, Kathleen Refson, Debbie Romanick, Sherry Tolputt and a no-name entry. Anagram – Robin Baker. "What's it" – Paul Pulciui. Prettiest Postcard – Fiona Kerr.

They were very difficult to select particularly the "What's it" one, and very difficult to illustrate, without redrawing them all.

Thank you for an enormous stack of really beautiful postcards. The children's hospital will be pleased to receive them.

Please always write your name at the head of your play, or any entry you may send in. Do not use loose slips of paper for this purpose. In future no name means no prize.

For the next magazine (Summer '77) there are the usual play writing, photo-

graphic and cartoon competitions. In addition there will be another used stamp collection. The large commemorative stamps are the ones we really want (not our everyday small 8½ and 6½p ones). You can read a short article by Ted Smith who sorts these stamps out for the Priory Church and you will see how much they are appreciated.

I will give a puppet to the best 4 collections, so please start snipping (which reminds me, please avoid cutting the perforations). Overseas members have a particularly good chance of winning, because all their stamps are wanted.

To do really well you want to ask a friend (if you have one) in a busy office, who has a lot of overseas correspondence, to collect all the old envelopes instead of throwing them away.

You will find an article by David Leech, who showed his home-made props in the last mag. He has had such a big response that he has had to ask for no more orders, please!

You will be interested to hear that Polka Puppets run by Richard Gill are going to form a Children's Theatre for Actors and Puppets in Wimbledon. I will be able to give you more information about this in the next magazine by which time the project should be well in advance.

In the last magazine Wong Shin Hoe of Singapore asked for a pen friend. He was somewhat dismayed when he got about 25 replies, and he asked-what he should do about it. I said "Pick one or two for yourself and hand out the rest at school and I will mention it", so those who wrote will understand if he does not reply himself.

Please bear in mind when you send in a change of address, it is more than likely that the envelopes may have already been addressed, and it is not possible for us to make the change on that magazine. So please arrange for the magazine to be forwarded.

Regrettably after the end of this year we will not be allowed to send Disney characters to the U.S.A. They will of course still be available in shops in this country and on the continent.

The 5 year subscription was discounted some 2 years ago. I am still receiving 60p P.O.'s for 5 year subscriptions – would you please note that any new member enclosing a 60p P.O. will be enrolled for 2½ years (or 5 magazines).

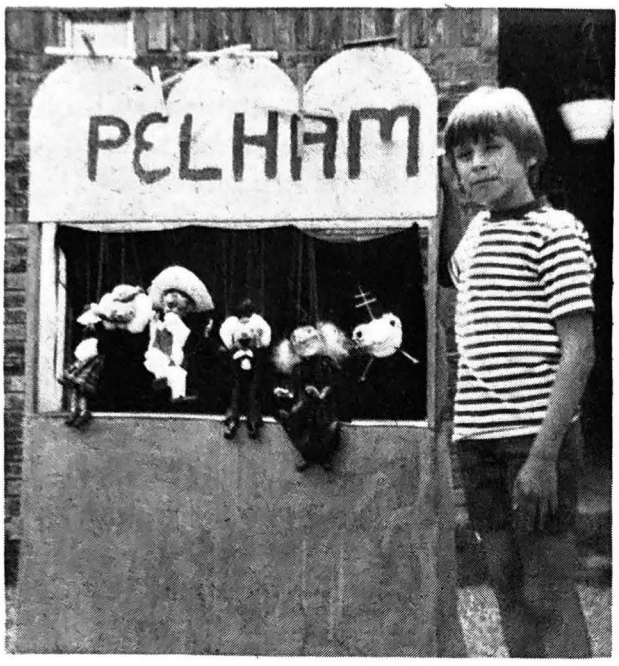
I expect most of you have seen the new Monkey Vent. He is rather nice, but it is important that the elastic holding his hat in place, does not go under his chin, it should pass in front of his ears and round the back of his neck. There are some new characters coming out in the Vent range in 1977 and also some new large animals to add to the 2ft – (60 cm) string puppets.

Good luck, Puppet love, PELPOP.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR **25p** **for 1 year's subscription**	NAME ..... ADDRESS ....
Date	

Photographic Competition



TED KINCAID

PAUL LOCKWOOD

BEVERLEY STOTT

CLAIRE KERFOOT

For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

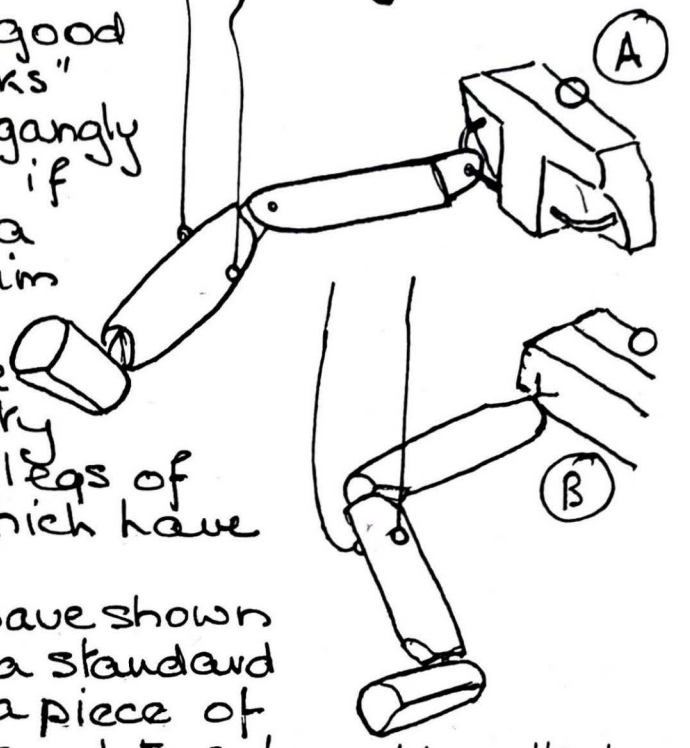
If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada: —

1 year $1

Please pay by International Money Order or Cash if more convenient.

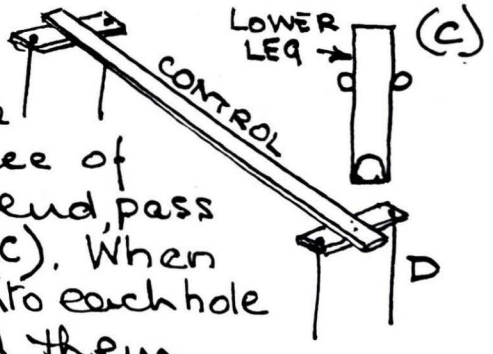
THE MINISTER OF FUNNY WALKS – himself!



Bimbo would make a good "minister of funny walks" because he has loose gangly legs. It would be nice if you could make him a bowler hat & give him a suitcase.

It would not be possible to produce funny twisty movements on the legs of a Standard Puppet which have grooved joints.

In the first dia. A I have shown how you can convert a standard body, by breaking away a piece of wood on either side of the slots & bending the head of each nail inwards or replace with wire or string (you may need to drill some more holes). In dia B. you will see a string jointed leg made up from a kit & this gives even more twist than the one in dia A.



You need to drill a hole through the lower leg about ⅓ the distance down from the knee. Use a piece of thin wire, make small loop one end, pass through leg & loop the other end (C). When drilling plastic leg push a nail into each hole down leg, so drill will go round them.

The control (D) is a bar about 6" long with a crosspiece at each end. Now by twisting this, which ever leg is raised, will respond & give you the funny walk you want.. Of course the normal leg strings are removed.

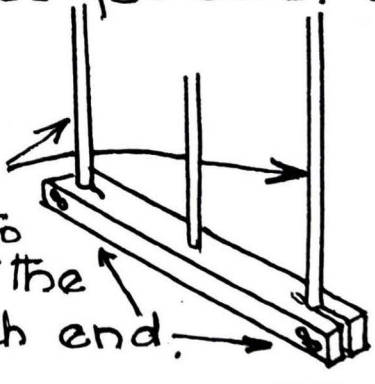
THE PUPPET STAGE & SCENERY

First of all let me explain the principle of the construction of the puppet stage. The puppet should give the appearance of walking onto & off the stage "under ilś own steam".

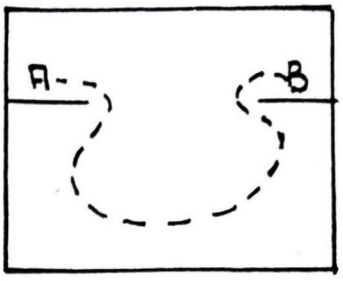
How often have you seen a puppet making an entrance as though he was a parachutist gliding down from above, & when he exits, the procedure is as bad – he is swept off his feet in an upward swirl as if the wind had filled his parachute! This nearly always occurs when a box type stage is used. There are a number of these on the market & they are usually adapted from the glove puppet booth & called dual purpose.

The reason why so many people think the box type stage is good is because, from a construction point of view, it is very strong. The side walls support the front & back, but they prevent the puppet from doing a dramatic exit. Even a bar from front to back, way above the puppets head, may sound a good idea constructionally, but a puppet is as tall as the distance from his feet to the top of his control, & dont forget the hand that is holding his control is connected to you, so he is really as tall as you are! & he will not get under it.

The only answer is a strong base on either side which clamps the front & back supports so there is nothing in the way to impede the entrance & exit of the puppet. Note there are wingnuts each end.



If you have a box type stage, don't be in too much despair. You can remedy the situation by putting in two narrow sidewings A & B, so that a puppet can be lowered in behind one wing to await the moment of his entrance. Then as he walks on, it looks quite natural & when he exits he walks behind the other side-wing (or the same one if he wished & is lifted out when out of sight.



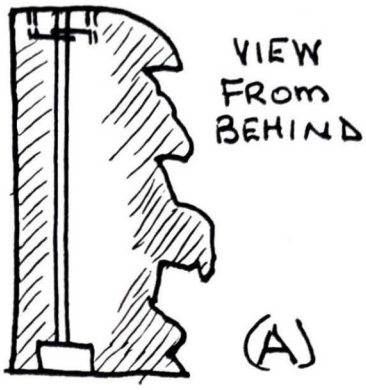
This is all right for individual entries but for groups coming in or for a coach or sleigh or a large animal such as a dragon, it would be difficult to conceal them.

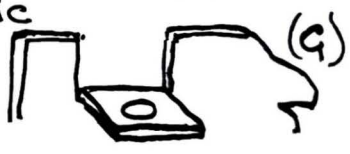
Having said that, it might be perfectly all right for the dragon to come swooping down from above & to fly off on exit.

Another puppet that would look good being dropped in from above is the witch, but she must be riding her broomstick. In case you don't know how to make her get onto her broomstick, I will show you — Tie an extra string to the brush as indicated. Tie the other end to the control, leaving it rather slack. Now you make her step over the string & pull the new string so the broom comes up between her legs & she's away. If your box type stage is too narrow to put a side-wing on either side, settle for one & use this for both entry & exit.

SCENERY

Here is a new way to hold your sidewings in place (A). It does away with the little blocks which have been provided for this purpose. These blocks can be a nuisance because they have to be glued to the back of the board & if you have many scenes you will not have enough blocks. So this is what you have to do. First mount your sidewings on stiff cardboard or hardboard. Then cut them out & paint them. Now cut two slots at the top of the wing (on either side of the dowel) & place a good strong elastic band into them. Cut a piece out of the bottom of the wing to fit over base (D). Now place in position, loop elastic over post (B). The same can be done at the bottom (C) looping elastic over post as you slide it down the post. Or you can do away with elastic at bottom & allow the wing to slot into grooves (E & F). Or you can cut slots at the top & bend over piece & make hole to fit post (G or H).



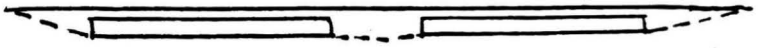


Experiment with the addition of cut out scenery such as trees, bushes, fences, gate, haystack or barn – even clouds & hills. Support in slots in a piece of wood, or by using that adhesive putty you can buy from stationers for fixing posters to walls.

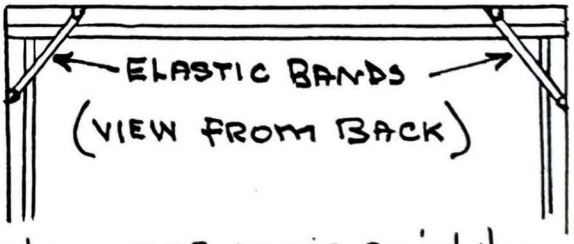
SCENERY – Continued

Whatever you do you must avoid sharp corners & protrusions that can catch the strings of a passing pupper. A side wing of a tree, as on right, will very easily catch the string of a puppeteer making a graceful exit, turning it into a farce! One useful tip to remember, should this unfortunate situation occur, is to make the pupper come back to make another bow!

A simple way to avoid this trouble is to make a little hole in the two extreme tips & tie a thin piece of cotton from tip to tip, as shown in detail. It must be tied so that it protects the very tip.



You can have the same trouble along the front of the stage, if you have, for instance, two strip lights, so once again tie cotton or nylon thread or very thin wire across each gap.



Back Scenes can be clipped or pinned to back curtain, but it might be better to paste scene to a piece of hardboard 24" x 35" so you can make your scene changes more quickly. Cut slots on either side of each top corner for elastic bands. These hold the top of the board to the wooden rail. You will need to cut a square out of each bottom corner to fit between bases.

The Priory Church, Christchurch

by TED SMITH

So Pelpups, you are to have an opportunity for competing in another Used Postage Stamp competition which Pelpup is organising for the benefit of the Priory Church.

Let me tell you a little more about The Priory. It stands on the site of a former Saxon Monastery which was in existence about the year 650. Building of the present Church was commenced in the year 1094 by a man of Norman descent named Ralph Flambard. In the year 1099 he became Bishop of Durham and the building of a Cathedral was started in that city. Both Durham Cathedral and Christchurch Priory are known as Flambard's Churches. For many years Christchurch Priory was the home of a small community of Augustinian Canons or Monks who lived in the conventional buildings (Cloisters, Dormitory, Kitchens, etc.) surrounding The Priory. These conventional buildings were destroyed when King Henry VIII authorised the dissolution of the Monasteries but the Church was given to the town as a Parish Church and so it remains to this day. It is a beautiful building and every year thousands of visitors from many countries and of different religious denominations come to visit it.

So, The Priory has been standing for nearly 900 years and you will know that anything as old as that needs constant care and attention. The stonework is one of the major problems – it is amazing how the weather effects and wears it away. Replacing it is a very expensive process.

Now let me tell you how the stamps you send to us help in the work of maintaining The Priory. The stamps are sorted, graded and prepared for resale. A great number (last year about 8,000 stamps) were placed in small packets and sold in the Priory Gift Shop. This shop is run by an organisation called "The Friends of The Priory Church". The remainder of the stamps are (sold to private collectors or to dealers) disposed of in other ways. All of the work in this connection is done on a voluntary basis – there are no expenses and that means that all the money received from the sale of your stamps goes to the fund for the Restoration of The Priory Church.

The Paradise Puppet Theatre

by DAVID LEECH

Dear Pelpop,

After nearly five years of sleeping in their boxes, my puppets were raised back to life for our newly built theatre. The first performance was held in the Royal Manor Theatre on May 22nd, 1976 – and nobody came!

Since then, though, my theatre, THE PARADISE PUPPET THEATRE, has been making steady progress here in Portland and Weymouth.

Our first success came five days after our first performance. We were asked to present three shows at one of the local secondary schools. They enjoyed the shows very much and, as a result, more people became aware of our activities. Soon, more shows followed.

These initial performances were variety shows about 20 minutes long. To give you an idea of the performance itself here is the out-line for our first presentation:

Song, record	**Performer**	**Puppets used**
1. 'When I'm 64'	Beatles	Hansel and Gretel
2. 'I've lost my mummy'	Rolf Harris	S.M. Boy, Mitzi, Dr. Beaker, Old Lady,
3. 'She loves you'	Beatles	Pop group
4. 'The Recitation'	by Jan Bussel	with Bimbo
5. 'If'	Yin and Yan	Frog, Dr. Beaker
6. 'So long, farewell'	Sound of Music	S.M. Boy and Girl

This variety show proved to be very successful, and lasts about 15 minutes.

Generally speaking one does not use the entire musical recording as this is too long for puppets. With the use of a tape recording the length of playing time can be reduced. We allowed NO MORE than TEN SECONDS for scene changes, which were (for this particular show):

1. Cottage scene, by fire-side.
2. Shop scene (very simple – just a counter with a FEW items).
3. The pop-group stand with drums.
4. A box – nothing more.
5. A T.V. recording studio.
6. Drape curtains.

The performance could be done by two persons, but, of course, better done with three backstage: Myself, my wife, Sandra, and our friend Stephen Burt. Our more recent performances (a young friend, who already has sixteen Pelham Puppets), are presented with the assistance of Leslie Tharp, from Dorchester.

Naturally, we've progressed from variety shows to performing plays, two of which are Red Riding Hood and Hansel and Gretel. We presented these plays in The Weymouth Pavilion Ballroom the second week in November, which has given us some good publicity and recognition.

At the present time, proposals are being put forward for us to present some regular shows in the children's library in Weymouth (I performed there last summer), and with the assistance of Mr. Alan Kennedy, the leader of Bridport Youth Centre, we are preparing a large room to set up a permanent theatre in the Youth Centre, along with a workshop. By the spring of 1977 we hope to have a group of interested youngsters making their own puppets and preparing shows for the local schools.

So, activities are proving worthwhile and progressive. After a poor and very difficult start, we are, with perseverance and hard work, managing to pull a few strings for the benefit and enjoyment of others, as well as ourselves.

Props for Pelham Puppets

Please note: The offer of supplying props for your puppets is now discontinued. Please, NO MORE ORDERS. I would just like to convey my thanks to everyone who ordered props, and I hope that you are all very pleased with them, and making good use of them.

David Leech, 4 Castle Road, Portland, Dorset, DT5 1AU.

P.S. *If anyone has the Pelham Puppet of MIKE MERCURY, I would very much like to obtain this particular puppet. If you do have this puppet and no longer use it, would you **write** to me please and **state how much** you want for it. I will reply to everyone.*

Jean Rapicano Marionettes

Dear Mr. Pelham,

Enclosed are 2 of my pictures showing Uncle Sam who pulls a flag out of his sleeve and Lena and Gina doing the "Polka". On the brochure there is a picture of "Sherlock Homely" who works his own little puppet.

I have been working with puppets since 1950. The puppets are all different, some of them are felt, cloth, wood or celastic. I do a variety show with marionettes in full view, not using a stage.

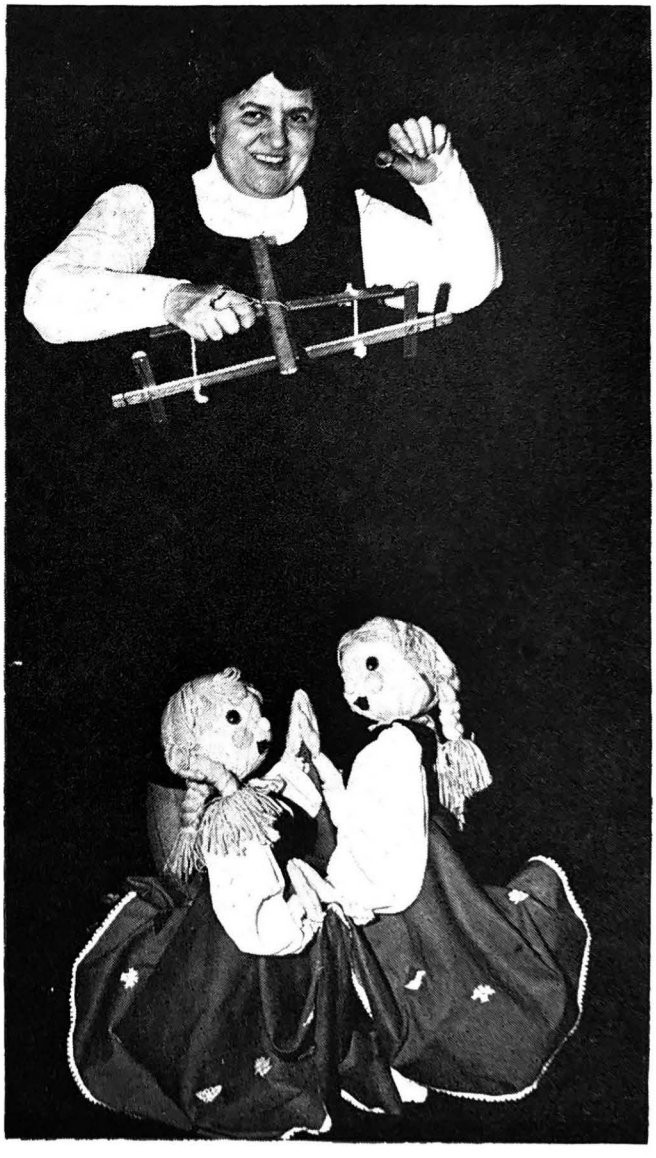
My brochure will tell you a little bit more about my show. I like to make them using novel ideas. Some of these include a go-go girl and pig, a ballerina, clown, an invisible man, a skeleton, a duck, a black man playing the guitar, an elephant who does the "Hokey Pokey", a roller-skating monkey, etc.

I have also some puppets that glow in the dark with black light. I use dark clothes but the children hardly look up at me as the puppets are moving all the time, doing something.

In the last year, I have won a Bi-centennial award from a cub scout group who has had me for five years in a row.

You may use the pictures enclosed except that they are not Pelham Puppets. I recommend the Pelham Puppets to any child that is interested in purchasing a marionette. They are the best constructed and are very professional. One of the reasons that I don't use them in my act is that because I work without a stage and I need very large puppets.

Yours truly,
Jean Rapicano



Pelpups Write

KARIN HORSLEN—I used some of my Sindy dolls furniture for the Princess's bedroom and I buy miniature books and make a bookcase from cardboard. The only miniature books you can buy are Bibles so you can take the cover off and put on another one saying "Fairy Tales" or something, so then you have different titles. The puppets can't pick them up but you might like to knock some out or you could just get a large sheet of card and draw bookcases on so you have a library scene.

SARAH PRITCHARD—We have done three puppet plays for the family. We did one last year called "It's the New Year", then we did one at Easter called "Easter Spectacular", and now we are doing one called "Joy is brought by Laughter". If we hadn't had any of your Pelham Puppets in the first place, we wouldn't be where we are now, and I have enjoyed it all and I think my sister has as well.

SUSAN STOCKS—I have just been reading through Pelpup News magazines I have collected. In the Summer edition 1975, No. 29, there is an article on Shadow Puppetry. In one of the Christmas shows I did "Cinderella", I did the opposite to shadow puppetry, which is light puppetry for the Pumpkin coach and white horses and coachmen. Unfortunately I have no photograph. I have a pegboard with lights behind, the pets are transparent plastic. The kit was called "Lite-Brite". The board with the lit coach on it was slowly moved in the dark behind the backcloth of a Pelham theatre.

SIAN PRICE—Helen and Sara, two of my cousins, and Rhiannon my sister and I have been collecting puppets for about three years. Our grandpa made us a stage and since then I have made props in my spare time. I thought you might like to hear some of my ideas for props. I find that sausage stick packets or cake decoration packets make good jars if you cut them down to about half their size and put the lids back on. Also budgerigar tail or wing feathers make good quill pens. Another thing is the little brass pots that you can get in some shops are just the right size for puppets.

TED BENSON—This note is from the Pelpup who came all the way from America to see you. I just want to thank you again and tell you that the Wombles (puppets of course) are really enjoyed by my friends. I am just wondering why don't you reprint "How it all Began" (No. 57 September 1955). I'm sure a lot of Pelpups would be interested in how and when Pelham Puppets started.

MARY-ANN CRUMPLIN—My brother Simon and I have a puppet theatre made from part of an old weaving loom. We have discovered a new kind of scenery which we call flip-over. We attach nails to the back of our theatre and we tie cotton to cut out things like windows, mice, cave backs, etc., and when we need them we just flip them over.

DONALD RHINE, 506H West Rt 313, Peckasie, Penna, U.S.A.—I am starting a new group called the "Castle of Puppets". There are four members in it counting myself and we are all cousins, which makes it easier. My father just built me a new stage in our barn so I'm going to start a puppet show as soon as possible. My first show will be "Peter Pan Strikes Again" and I hope it will be a success. For each show I'm charging ¢75 for children and $1.25 for adults. Do you think this is too much? I have been interested in puppetry for about seven years and it is like a dream come true that I'm finally going to open a theatre.

PAUL LOCKWOOD, Seattle, U.S.A.—These days I'm not active in puppetry that much, except as a spectator, of course. Did you know that Jim Henson's lovable puppets have their own nationally syndicated television show now? They are on once a week and it takes the format of a variety show.

This past year I have become interested in drama, and I have appeared in productions at school and at various Seattle theatres. My current play rehearses almost every night so between that and high school my schedule is full!

The Enchanted Castle

by Ron Field

Characters: A BOY, a GIRL, a WITCH and a real CHILD.

SCENE

(*A big book, sufficiently big to conceal a puppet behind it, is standing open on the stage. A real child is leaning across the stage reading it as the curtains open*).

CHILD: Once upon a time (*looks at audience*), now why is it that all stories begin "Once upon a time" (*looks back at book and goes on reading*). Once upon a time there lived in a far away country a Princess. She was not pretty, but then neither was she plain, she was like most of us, in between (*looks at the audience*). Well, that at least makes a change. (*reads on*). But this Princess was not happy as you would expect a Princess to be for she was imprisoned in a great castle and guarded by a Witch! (*To audience*) Oh! bother, why are all story books the same, I don't want to read any more.

VOICE OF BOY: Hey! you can't do that!

CHILD: (*to audience*) What was that?

BOY: It was me. I said you can't do that.

CHILD: Who is me and what can't I do, and where are you?

BOY: I am here.

CHILD: (*looks at book*). Goodness gracious, it seems to be in the book.

BOY: Of course I'm in the book! (*Boy puppet pops head over the top of book*). At least I was.

CHILD: Who are you?

BOY: I am the Hero, and I say you can't do it.

CHILD: Do what?

BOY: Leave Princess Annabel in the Castle.

CHILD: I don't understand what you are talking about.

BOY: Of course you don't. You've not read the story.

CHILD: But I don't want to read it. Story books are always the same, I want something different.

BOY: That's all very well, but I think it's mean starting a story you don't want to finish just because you want something different, and poor Princess Annabel is sick of being shut up in that castle. . . . You wouldn't like it.

CHILD: I'm sorry, I didn't know you felt so badly about it. Why is the Princess shut up in the castle?

BOY: Because the Witch wants the Princess to marry her son, an ugly hobgoblin, then she will have

power over all the land. But the Princess will not marry the hobgoblin so the Witch has enchanted the castle and the Princess cannot leave it until she changes her mind.

CHILD: Does she change her mind in the end?

BOY: Read the story and find out for yourself. That's right, take the book away and we will have plenty of room to tell the tale.

(*Child takes book and exits*).

BOY: (*to audience*). Now I want you to imagine that this is the garden just inside the castle walls. I have heard of the plight of the Princess and have climbed the great wall to see if I can help her. (*Looks left*). Someone's coming. Ooooh! it's the Witch, I must hide. Don't tell her you've seen me. Good-bye for now. (*Exits right*).

WITCH: (*enters left muttering to herself*). Drat that Princess, I've never known a girl so obstinate. (*Sees audience*). Ah! CHILDREN!! How I hate children! Don't grin at me. You think this story is going to end happily ever after, don't you? Well, that's just where you are wrong. Ha, ha, he, he, I'll see to that. That's better, you don't look so pleased with yourselves now, horrid little brats, Sssssss, (*she hisses at the audience*). I'm going to keep the Princess shut up in this castle until she promises to marry my son. Such a dear little fellow he is, not a bit like you horrid children. Oh, how I hate children, you're all so PRETTY. Sssssss. My son is beautifully UGLY. I'm going to keep the Princess shut up until she marries him and there's nothing you can do about it, nothing at all, Sssssss, Ha, ha, he, he, (*Exits left*).

BOY (*enters right*). You're not going to let her get away with that, are you? At least you can hiss her back. Just put your teeth together and Sssssss. That's it. Oooh, she's coming back. Don't forget, hiss her back. (*Exits right*).

WITCH: (*enters left*). What's going on here? you were talking to someone, Sssssss. (*Audience hisses back*). Don't you hiss at me, Ssssss. (*Audience hisses again*). Stop it, I don't like it. Horrible children. Sssssssss. . . . .

BOY: (*enters right*). Come on, altogether HISS!

WITCH: Oooh! Aaah! Help! Stop it! Oooh, you're blowing me away. Aaaaaaaaaa (*exits left*).

BOY: Look, look, she's being blown right across the garden. Ha, that's got rid of her for a while. Now where can the Princess be? Have you seen her yet? No? Perhaps we'd better call her. Princess Annabel, Princess Annabel. She doesn't seem to have heard. Do you think it would be better if we all called together? One, two, three . . . . Princess Annabel! Hurray, here she comes.

PRINCESS: (*enters left*). Who is calling me?

BOY: I am, and all these children helped.

PRINCESS: How kind of them. But you must not stay here; if the Witch finds you she will shut you up too.

BOY: But I have come to save you.

PRINCESS: That's easier said than done. The castle walls are too high for me to climb, and even if I could it would not help. The Witch has enchanted the Castle, and as long as she remains here so must I too remain.

BOY: We've got rid of her for a while; she doesn't like being hissed; we blew her right across the garden (*laughs*).

PRINCESS: I wish I had seen her, it must have been very funny. What a pity we can't blow her right away.

BOY: Perhaps we can.

PRINCESS: I am sure we wouldn't have enough puff to do that.

BOY: We wouldn't but I know someone who might.

PRINCESS: You mean the children? Oh, if only they would.

BOY: Why don't you ask them.

PRINCESS: Shall I? Children, I am sure you don't like Witches any more than I do, so please help me to escape from her. You will help me, won't you?

BOY: (*to audience*). Now, I'll tell you what we will do. First I'll call the Witch, and when I say "Altogether, NOW" we'll all blow. Let's try it first because if we make a mistake we might find ourselves turned into toads or something awful like that. Ready now—"Altogether, NOW." Ooooh, that's not very good. Let's try again. What we want is a great big blow to blow the Witch right away. "Altogether NOW." That's better. Now, Princess, you go and hide behind that tree. (*Princess exits left*).

BOY: That's right, we don't want you blown away too. Now to call the Witch.

Witch, Witch, here's a boy,
Ready and willing a Witch to annoy,
Witch, Witch, come, catch a boy.
(*Pause*) She doesn't seem to have heard.
Witch, Witch, hey. don't be slow,
This annoying boy's getting ready to go.

WITCH: (*enters left on broomstick*). Aha, what are you doing in my garden? Don't tell me, I know. You've got stupid ideas about rescuing the Princess, haven't you?

BOY: I've got jolly good ideas about getting rid of Witches.

WITCH: Ha, think you're smart. No-one can get rid of me.

BOY: I can and will; get ready, children.

WITCH: Ah, so that's it, you've got a secret with those horrible children. I'll soon put a stop to that. I'll cast a spell and turn them all into white mice.

BOY: Quick, children. Altogether, NOW!

WITCH: Ooh, stop, help, you're blowing me right away. Oooooh! (*Witch is blown off left*).

BOY: Blow away, Witch, blow away, Witch,
Over hedge and over ditch.
Over the tree tops highest top,
Ride and never, never stop.
(*To audience*) You can stop blowing now. Oh, you have! that's good. (*Calls*) You can come out now, Princess, the Witch has gone.

PRINCESS: (*enters*) Oh, thank you, and thank you children. I am safe now.
(*Note: one operator can hold both puppets here*).

BOY: Yes, and our story is ended. (*Calls to child*). Can we have the book back, please.

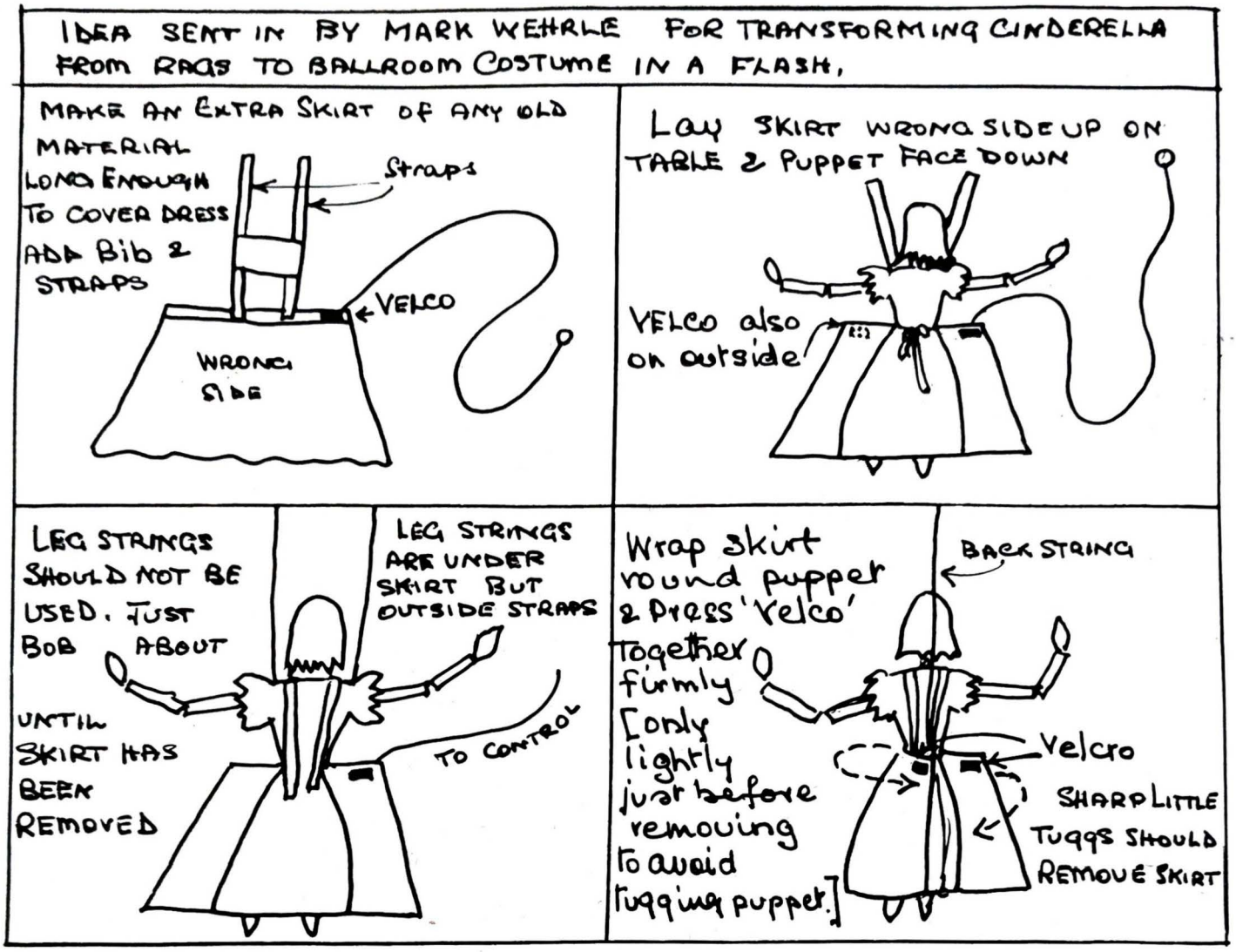
CHILD: (*appears and replaces book*). Yes, here it is. Thank you for your story, it was very interesting; is that how it ends?

BOY: Not quite. This is where we go back into the book.

(*The child can help put the puppets over to the back of the book*).

BOY: (*pokes head over the top of book*) and live happily ever after in the Enchanted Castle.

CURTAIN.


IDEA SENT IN BY MARK WEHRLE FOR TRANSFORMING CINDERELLA FROM RAGS TO BALLROOM COSTUME IN A FLASH.
MAKE AN EXTRA SKIRT OF ANY OLD MATERIAL LONG ENOUGH TO COVER DRESS ADD BIB & STRAPS
Straps
VELCO
WRONG SIDE
LAY SKIRT WRONG SIDE UP ON TABLE & PUPPET FACE DOWN
VELCO also on outside
LEG STRINGS SHOULD NOT BE USED. JUST BOB ABOUT UNTIL SKIRT HAS BEEN REMOVED
LEG STRINGS ARE UNDER SKIRT BUT OUTSIDE STRAPS
TO CONTROL
Wrap skirt round puppet & press 'Velco' together firmly [only lightly just before removing to avoid tugging puppet.]
BACK STRING
Velcro
SHARP LITTLE TUGS SHOULD REMOVE SKIRT

Once at Christmas...

(No Name)

Characters: FATHER CHRISTMAS; WITCH KNOBBLY-NOSE; WIZARD WILY; MOTHER CHRISTMAS; RUDOLPH, the red-nosed reindeer.

SCENE 1

In the house of Father Christmas. Father Christmas is in bed, sneezing.

NARRATOR: Oh dear! Oh dear! It seems to me that you will not get any presents tonight, children. It is already Christmas Eve and poor Father Christmas is still in bed down with a dreadful cold.

F. CHRISTMAS: Oh dear! The children will be bitterly disappointed. Atishoo! Wish this cold would go away. Atishoo! Atishoo! (If possible, make Father Christmas blow his nose.)

NARRATOR: Poor Father Christmas! Have you been good children? If you have, perhaps there is still a chance for you to receive your presents. See if Mother Christmas is at home. Come, children, let's call her. Shout loud and clear, all right? Ready? One, two, three — MOTHER CHRISTMAS!! (The children shout too).

(*Witch Knobbly-nose enters.*)

NARRATOR: Good gracious! Who's that?

WITCH: I'm the Witch Knobbly-nose and I am the new Mother Christmas! Hee! Hee! Hee! Little does Father Christmas know that his wife is kidnapped by me and the Wizard Wily. Hee! Hee!

NARRATOR: Oh dear! With Father Christmas sick and Mother Christmas kidnapped, it is doubtful if there is still any chance. Suggest something, children.

(*The children give suggestions. Arrange beforehand with somebody in the audience to ask for Rudolph the red-nosed reindeer.*)

NARRATOR: Rudolph! Of course!

WITCH: Ooooo! I'm so pleased with the plans. I have made Father Christmas ill so that the Wizard Wily may deliver the presents to those naughty children instead of those silly, good-for-nothing children. Hee! Hee!

NARRATOR: Oh you mean thing! Anyway, Rudolph will deliver them.

WITCH: We've captured him as well so you can wait. Hee! Hee!

NARRATOR: Oh no! Children, do you know what that means? Yes, no presents this Christmas.

WITCH: And forever too for Father Christmas will one day sneeze himself away and Mother Christmas and Rudolph will never be released! Hee! Hee! Hee! Hee!

F. CHRISTMAS: Atishoo! My dear wife. Where are you?

WITCH: (*Walking to Father Christmas*) Here I am.

F. CHRISTMAS: Oh. You know I can't help feeling suspicious that you are not my wife. Your voice is different.

WITCH: Nonsense, my dear. The cold must be in your ears. You can't hear properly now.

F. CHRISTMAS: And I can't see properly. Where are your glasses dear?

WITCH: I don't have any. Why?

F. CHRISTMAS: Oh dear. I wanted to use them so that I can see, now that I've lost mine. Get me my medicine. Atishoo!

WITCH: Here you are, dear.

F. CHRISTMAS: Thanks. I hate this medicine. I don't seem to get well at all! Atishoo! Atishoo!

WITCH: (*To audience*) Of course. This is not the get-well medicine. It's the get-worse medicine! Hee! Hee!

CURTAIN

SCENE 2

(*In the dungeon where Mother Christmas and Rudolph are*).

M. CHRISTMAS: Bother! Bother! Bother! How are those children going to receive the presents they ask for if we do not get out of the cage?

RUDOLPH: I don't know, mistress. I heard that the master is sick and that the Witch and Wizard are going to give all the presents to those naughty children!

M. CHRISTMAS: How dreadful!

NARRATOR: Mother Christmas!

M. CHRISTMAS: Yes?

NARRATOR: What can we do to help you escape?

M. CHRISTMAS: There is nothing you can do.

NARRATOR: Oh, Mother Christmas! We were only trying to help. Surely you don't mean to let the children and me down?

M. CHRISTMAS: That's right! That's right! The children! The children!

RUDOLPH: Mistress! Mistress! Have you gone mad?

M. CHRISTMAS: No. But I do know a way to escape. Hey! You there! Can you ask the children if they will agree to be on our side?

NARRATOR: Right! Children, will you all help Mother Christmas and Rudolph to escape?

M. CHRISTMAS: And I'll give you sweets if you do.

(*The children reply.*)

NARRATOR: Mother Christmas! The children agree heartily!

M. CHRISTMAS: Jolly good! Jolly good! Now children, this is all you have to do. Can you blow hard? Now blow, very hard.

(*The children blow.*)

M. CHRISTMAS: Terrific! Now when Knobbly-nose the Witch and the Wizard comes along, I shall give the signal and all of us shall blow them off to the Land of Spankings.

RUDOLPH: Shhh! I hear them coming.

(*The Witch Knobbly-nose and Wizard Wily enters.*)

WITCH: Hee! Hee! Look! Those parrots must be hungry! Hee! Hee!

WIZARD: Rudolph, we want you to help us tonight.

RUDOLPH: I shan't.

WIZARD: You shall.

RUDOLPH: I SHAN'T!

WITCH AND WIZARD: YOU SHALL!!

RUDOLPH: NO!!

WIZARD: Very well! I shall go in and pull you out.

(*He unlocks the cage door.*)

M. CHRISTMAS: Now children! BLOW!!

(*The children blow.*)

WITCH: Help!

WIZARD: OOOooooh!

(*The Witch and the Wizard sail away.*)

M. CHRISTMAS: Thanks for unlocking the cage! Whew! Good riddance to bad rubbish! Thank you so much everybody. Well, Rudolph, we have to hurry home now. Come along quick.

(*Mother Christmas and Rudolph exit.*)

CURTAIN

SCENE 3

(*Back in the house, Father Christmas is in bed. Mother Christmas is standing near by with a sack in her hands.*)

F. CHRISTMAS: My dear wife, I'm so concerned about you. Should you fall off the sleigh . . . .

M. CHRISTMAS: Tisk! I shan't fall off.

F. CHRISTMAS: Suppose you get stuck in one of the chimneys? You will become black and sooty and the children may think that you're some black chinaman!

M. CHRISTMAS: Don't talk rubbish. I'll have to go now.

F. CHRISTMAS: Is everything in the sleigh?

M. CHRISTMAS: Yes, everything. I wish you would stop worrying.

F. CHRISTMAS: But why is that sack still in your hands?

M. CHRISTMAS: This is for the children outside there. Here! Help yourselves! Good-bye, darling!

(*As she exits, a popular Christmas carol, like 'Jingle Bells', is played. Sweets are streaming through the wings to the audience.*)

CURTAIN

NOTE: There are sweets in the sack and operators throw more sweets to the audience.

"The Spook that was Afraid"

by WONG SHIN HOE

(*Characters:* SKELETON, S.M. WITCH, WIZARD, POODLE and other dogs).

SCENE 1

(*In a clearing of a Wood with a few trees. Skeleton is sitting on a tree stump, sobbing. Then, the Witch flies in.*)

WITCH: (*Gaily*) Hello!

SKELETON: Oh, you scared me. (*Sniff*).

WITCH: I'm very sorry. Why are you crying?

SKELETON: Can't you see I'm upset? (*Sniff*).

WITCH: Yes, I know you are But. why cry? I mean it's such a lovely day today. What's your name?

SKELETON: Rattler. You see, I rattle my bones whenever I'm scared. What's yours?

WITCH: Wibble-wobble.

SKELETON: How cute! Oh! Then you must be the Witch who puts things right!

WITCH: You're right! What's your trouble, Rattler?

SKELETON: (*Happily*) You mean you're going to help me?

WITCH: Precisely. Now what's your trouble?

SKELETON: You see, I have to pass by a hunter's cabin every time I go out somewhere and return home. Well, this hunter owns more than two dozen dogs to help him hunt.

WITCH: You mean it's the hunter that bothers you?

SKELETON: No, he's a good fellow. It's his dogs that bother me. You see, I've been badly chased by them. That's because they think I'm nothing but a delicious bone stew!!

WITCH: Oh, do you mean to say that those dogs chase you just to eat you up?

SKELETON: You can say that. Oh Boo-Hoo-Hoo!

WITCH: Oh how terrible! Don't cry, Rattler, I'll think of a way to help you out.

SKELETON: (*Crying*) Boo-Hoo-Hoo! I'm always unlucky! Boo-Hoo—!

WITCH: Quiet!! I'm trying to think.

(*Pause; a few sniffs is distinctly heard*)

WITCH: Well, I . . .

SKELETON: You mean you've thought of one? You have?

WITCH: Well, not exactly But if you'd agree to follow me to the Wizard Wise-one's Castle, perhaps we can get a solution

SKELETON: Then what are we waiting for? Let's go!

(*Both sit on the broom and fly off*)

END OF SCENE 1

SCENE 2

(*In the Wizard's spell chamber? The Wizard is reading*)

WIZARD: Frogs' tongues, Toads' eyes, Cats' mews . . .

(*Door is knocked*)

WIZARD: Bother! Come in whoever you are!

(*Witch and Skeleton enter*)

WITCH: Hello Wise-one! I've brought a friend who's in trouble I thought you may be able to help him.

WIZARD: Of course, of course. What's your trouble, er . . . .

SKELETON: Rattler, Sir.

WIZARD: Er . . . Rattler?

SKELETON: Well, Sir, you see . . . .

(*The rest continues in silence*).

WITCH: (*To audience*) Gosh! I'm so ashamed of myself! I can't even solve this problem, though I've solved all the others before this one.

SKELETON: Well, that is my trouble.

WIZARD: Hmm. . . Do the Dogs have a leader or something?

SKELETON: Yes, yes. He's Bossy, big, black and monstrous!!

WIZARD: Bossy. That's a good name. I think I've got it. Come round me, you two. (*They crowd round*) Buzz-buzz. Ssish-buzz. Twich-pss-pss-pss. Buzz-psst! Got it?

WITCH: Sure. Such an amazing yet simple thing!

WIZARD: Come then. Let us get started.

(*All exit*).

END OF SCENE 2

SCENE 3

(*Near the Hunter's cabin. Wizard is with the Skeleton. Witch is not around*).

WIZARD: Now you know what you're supposed to do, don't you Rattler?

SKELETON: Yes, yes. Oh, I'm so excited! My bones are rattling!

WIZARD: Shh! Quiet! I'll go now. Good-luck! (*Exits*).

SKELETON: Here goes! (*Loudly*) Bossy! Come along and fight, you coward!

(*Lots of barking is heard and all the dogs enter*).

POODLE: Grrr . . . ! So it's old bone-stew! Come on! Let's get him!

(*All charge but Skeleton puts up his hand to stop them*).

SKELETON: Stop!! I'm here to tell you that you can't scare me anymore.

POODLE: Says who?

SKELETON: Says ME!! Because if you do, you'll be haunted by spooks.

POODLE: Gah!! Spooks indeed! What a simpleton you are! (*The dogs 'laugh'*).

(*Suddenly, a ghostly wail is heard. The dogs froze, petrified*).

DOGS: What's that? What's that?

SKELETON: See what I told you?

POODLE: Pah! Don't be afraid, comrades, it's only the wind.

(*A ghostly voice howls, 'Beware!' 'Beware!'*).

SKELETON: Believe it or not?

DOGS: Brr! This is too much. Bossy, let's leave him alone for good!

POODLE: Well, what do you think you're doing? I'm boss here!

DOGS: All right! All right!

POODLE: Very well! Let's charge!

(*All the dogs charge directly at Skeleton who disintegrates. Wizard enters, throwing dust and screams horridly. Witch flies in and does something similar. The dogs yelp, scared, and exit in a shuffle as the trio laughs*).

WIZARD: Oh, wasn't it funny? (*Laughs*).

WITCH: Such a joke! Oh Rattlers! You'll be safe!

SKELETON: (*Happily*) With joy!

END OF PLAY

The following is a List of Pelpups who would like to contact other Pelpups living in their areas:—

GARY SPICKNELL—76 Quarley Way, London S.E.15, would like to contact any Pelpups living in his area, he is age 11.

BRUNO CASS—29 The Green, Southwick, Brighton, Sussex, would like to contact Pelpups living in his area.

The following list of Pelpups would like Pen Friends:—

NICHOLAS LOWE—The Bull I' Th'Thorn, Hurdlow, Nr. Buxton, Derbys., would like to get in touch with Angela Upton again, but has lost her address.

JACQUI MARSH—Og-Vue, Poulton Hill, Marlborough, a girl from anywhere in the world speaking English or French, hobbies cricket, collecting anything, cycling, age 12.

CAROL BADGER—9 Woods Lane, Brierley Hill, West Midlands, a girl aged 11–12, speaking English and French, from England, Wales, Scotland or France, hobbies Guides, Animals, stones, drawing and birds.

JEANETTE WENSLONLEY—88 Market Street, Stoneywood, Bucksburn, Aberdeen, from anywhere in the world, aged 12–14, hobbies ski-ing, swimming, cooking, reading.

ABIGAIL BOSANKO—4 Dunsdale Road, Holywell, Whitley Bay, from U.S.A. or New Zealand, boy or girl aged 11–12, hobbies reading, swimming, puppetry and drawing.

ALISON WHEELER AND GRAHAM LARKIN—895 Seaforth Road, Kingston, Ontario, Canada, from anywhere in the world speaking English. Hobbies stamp collecting, reading and puppetry.

JANE PACHTER—240 Beechmont Drive, New Roshelles, New York, U.S.A., a girl aged 11–13 from anywhere in the world speaking English. Hobbies ballet, swimming, reading, card games and puppetry.

GRAHAM BREEZE—30 Alexandra Avenue, Meole Brace, Shrewsbury, Salop, a boy aged 9–10, from anywhere in the world speaking English, Hobbies music, puppets and drawing.

DAWN RAMANEE—14 Lulworth Road, Birkdale, Southport, Merseyside, a girl aged 11–13 from anywhere in the world speaking English. Hobbies reading, stamp collecting.

WILLIAM POWELL—8 Longdean Park, Hemel Hempstead, Herts, a boy aged 11–13, Hobbies stamps, puppetry, all sports, croquet, snooker.

JAYNE HEMMINGTON—31 Broken Cross, Calne, Wilts., a boy from France, Spain or Hong Kong, speaking English, age 13–15. Hobbies don't matter.

FRANCESCA PASHBY—148 Glengall Road, Woodford Green, Essex, a girl aged 8–9, from anywhere in the world. Hobbies reading, puppets, costume dolls.

BEVERLEY AND KENNETH STOTT—173 Malvern Crescent, Deneside, Seaham, Co. Durham, ages 13 and 11, boy and girl from anywhere in the world. Hobbies puppetry, swimming, cooking, badminton (girl). Cycling, puppetry, animals swimming (boy).

JOANNE CHRONELL—Kyle Lodge, Greenway Lane, Charlton Kings, Cheltenham, a girl aged 10–12, from anywhere in the world.

JULIE WING—18 Audit Hall Road, Empingham, Oakham, Leics., a girl or boy age 11–13, from anywhere in the world speaking English. Hobbies swimming, cooking, Guides and puppets.

IAN JOHNSON SMITH—3 Deer Park Avenue, Teignmouth, Devon, a boy or girl from anywhere in the world except England and France, aged 13–15. Hobbies stamps, marine biology, writing, reading and Science. Also boy or girl in the U.S.A. or Canada living on a ranch.

REBECCA DUNNETT—1 Antonio Walk, Colchester, Essex, a boy or girl living in England age 10–12. Hobbies, sewing, swimming, puppetry, reading and drawing.

ANDREA GORDON—17 Kilgraston Gardens, Aigburth, Liverpool, a boy or girl age 12–15, from anywhere in the World except Great Britain with a sense of humour and writing lively interesting letters.

CLAIRE RUTTER—"Charters", Southampton Road, Bartley, Nr. Southampton, a girl aged 11–13, living in U.S.A. or France. Hobbies swimming, puppets, guitar, animals, writing.

TANIA LEYLAND—8 Rosemary Terrace, Wootton-u- Edge, Glos., a girl age 10–14 from anywhere in the world except England. Hobbies stamp collecting, puppets animals and swimming.

SANDRA CORNISH—17 Morley Road, Sanderstead, South Croydon, Surrey, a boy or girl age 14, from U.S.A. and Australia. No particular hobbies but a "Starsky & Hutch" fanatic!

VICTORIA DICKER—23 Says Cottages, Hindon, Nr. Salisbury, boy or girl aged about 9 from Great Britain. Hobbies puppetry, drawing, cooking and sewing.

LORRAINE SMITH—73 Cranleigh Drive, Brooklands, Sale, boy or girl from anywhere in the world, aged 13–15. Hobbies puppetry, painting and swimming.

STEPHEN HEARSON—99 Clough Hall Road, Kidsgrove, Stoke-on-Trent, a boy aged 11–13, interested in puppetry, reading, Gilbert and Sullivan, and acting.

SUZANNE CLEASBY—34 Sparrowmire Lane, Kendal, Cumbria, a girl age 9–11 from Australia. Hobbies reading, puppets, dancing, nature and sewing.

ANNE REECE—19 Brookfield, Parbold, Nr. Wigan, Lancs., a girl age 12 from France interested in music and speaking English.

SUZANNE BOSTLE—6 Tercel Path, Chigwell, Essex, a boy from England near her area, aged 12–14. Hobbies running and making people laugh!

HELEN CHAMBERS—254 Nottingham Road, Borrowash, Derby, a boy age 12–24, from anywhere in the world speaking English. Hobbies pop music, football, musical instruments, puppetry and athletics.

CINDY STOPKO—534 Pennington Street, Elizabeth, N.J. 07202, U.S.A., boy or girl aged 10–14 from anywhere in the world.

ELAINE TAYLOR—35 Sussex Way, Cockfosters, Herts., boy or girl from anywhere in the world age 8–9. Hobbies puppetry, dancing, stamps, and reading, also Brownies.

HELEN STAPLETON— 27 Bertie Road, Cumnor, Oxford, a girl or boy aged 12–13 from anywhere in the world except the U.K. but particularly U.S.A. Hobbies needlework, knitting, gymnastics, dancing and reading.

MARY RENWICK—Buddington Farm, Midhurst, Sussex, a boy or girl, aged 13–15, from the U.S.A. Hobbies horse riding, swimming, tennis, netball, and all other sports.

LOUISA PARISH—3 Newington, Willingham, Cambs., a boy or girl, from anywhere in the world, speaking English, age 11–13, hobbies puppetry, horses, reading, drama and swimming.

TRACY ROBERTS—26 York Gardens, Winterbourne, Bristol, a girl, age 12–13, from anywhere in the world except U.K. speaking English. Hobbies swimming, reading, animals and horse riding.

PATRICIA DIAZ—51 Mulberry Avenue, Garden City, New York, 11530, U.S.A., a girl age 12–13 from Scotland, Spain, France or England, speaking English. Hobbies reading, writing, painting, dancing, puppetry and animals.

CAROLINE JONES—46 Ferndown Road, Solihull, West Midlands, a girl from anywhere in the world except Great Britain, speaking English aged 13–14. Interested in puppetry, swimming, drama, stamp collecting, handicrafts and reading.

M. GLANCY—16 Daylesford Crescent, Cheadle, Cheshire, a boy or girl, from U.K. or U.S.A. age 12–13. Hobbies puppets, music, reading, electronics and plays.

JACQUELINE KEMP—24 Regent Terrace, Edinburgh, a girl from U.K. age 11–12. Hobbies reading, drama, swimming, puppets.

KAREN SULLIVAN—4 Carnoustie Grove, Bletchley, Milton Keynes, a boy or girl, age 13, from anywhere in the world except Great Britain, hobbies water ski-ing, horse riding, reading, puppetry and writing.

ANNETTE PRICE—22 Bragenham Side, Stoke Hammond, Milton Keynes, a boy or girl from anywhere except the U.K., age 10, hobbies puppetry, gymnastics, reading, writing and horseriding.

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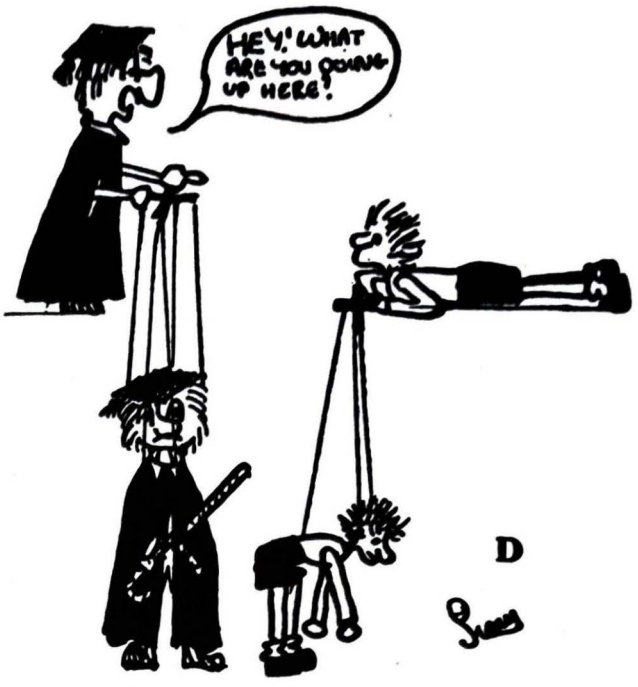

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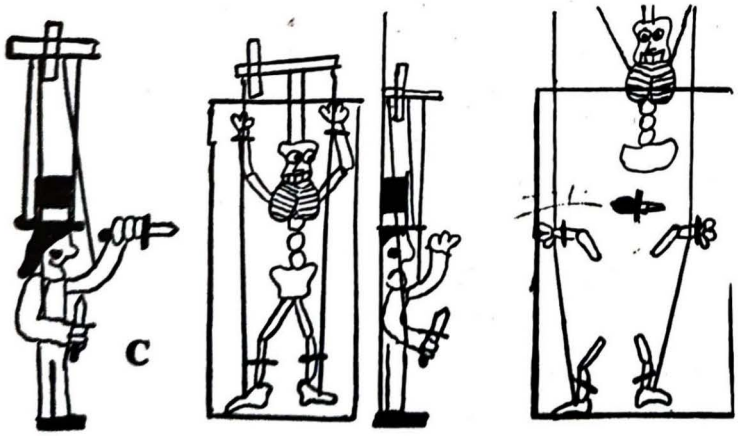
CARTOON COMPETITION

A KATHLEEN REFSON
B JANET MOULT
C —
D SHERRY TOLPUT
E DEBBIE ROMANICK
F SARA FENWICK

E



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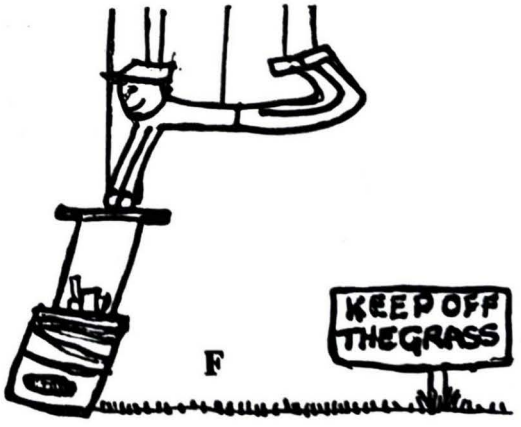

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Printed in England by Swindon Press Ltd., Swindon, Wilts.